

PAINTER

of NOUNS & VERBS

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Idaho's seven degrees of latitude suggests range, freedom from narrow restrictions, and a tolerated variety of action and opinion.



Where are you little bunny rabbit, ink, acrylic on Alumalite, 6x5".

A Contextual Art

After attending the Ruskin School of Drawing and Fine Art in London, John Updike noted that the itch to make dark marks on white paper is shared by artists and writers. Writers such as Pushkin and Goethe, Poe and Wilde, Hopkins and Thackeray were remarkably competent artists. Writing and drawing flow through one's fingers and both share linear nuances as well: visualized scenes, principles of composition, *seeing* with greater acuity.

Troy Passey (pass-see) was born in Paris, a Bear Lake community in southeastern Idaho. In the mid-1880s, his great grandfather journeyed from Farmington, Utah, to establish the Bear Lake Stake in Idaho Territory at the dictate of Brigham Young. Two generations later, Passey's parents inherited a farm there, growing hay, wheat, barley, and raising milk cows with all their attendant chores. Youngest of three children, Troy baled hay and fed calves—and still helps out in summer and fall. In town his parents owned the soda fountain across the street from the red sandstone, Mormon

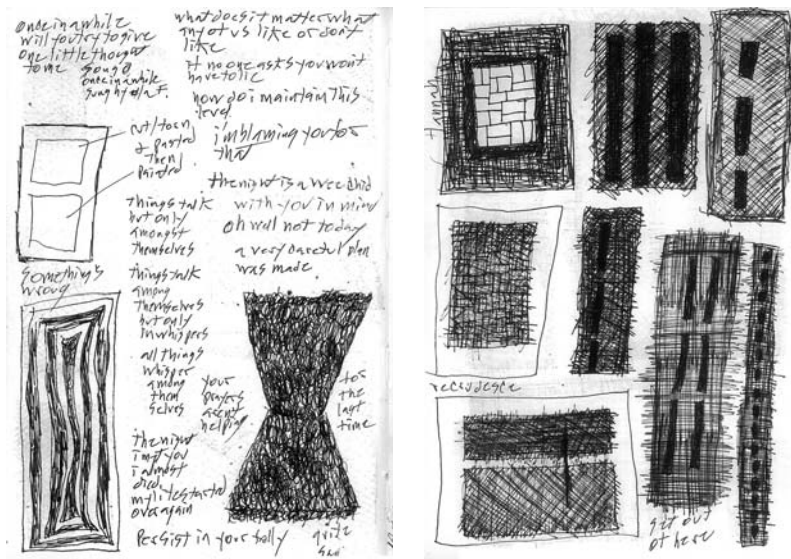
tabernacle—once the largest church in Idaho—and he fondly recalls mixing many a milkshake at the fountain.

Passey was drawn to art by the time he was in the third grade, but even earlier he displayed a more pronounced facility for words. "I've always been fascinated by language," he says. He attended Utah State University in Logan, majored in English—he wanted to write fiction—yet took enough art classes for a minor in art history. To this day, his pockets are never without pen and paper. "I often make a note of idioms, incidents, and conversations I have observed or overheard—ultimately, these 'found objects' become the basis for my art."

In 1995, he moved north for graduate school at Boise State University. Passey's thesis reveals an increasingly insistent inclination: *Pop Ecology: Andy Warhol and the Natural World*.

"Warhol exemplifies the *Zeitgeist* of the late twentieth century,"

he says. "I don't idolize him by any means, but he was a significant artist." Passey spent a week at the Warhol Museum in Pittsburgh as part of his research. Warhol, from a working class background, employed Pop Art to reproduce recognizable images from mass culture—"all the great things that the Abstract Expressionists tried so hard not to notice at all"—but there was another side to his work,

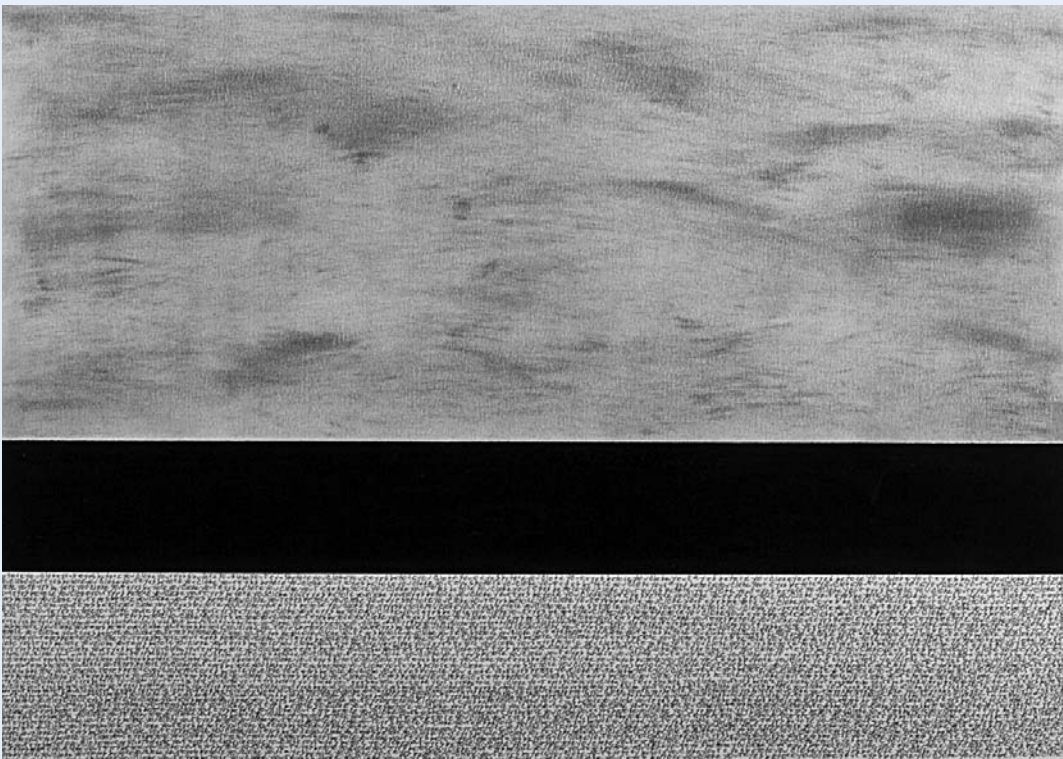


Pages from Passey's sketchbook.

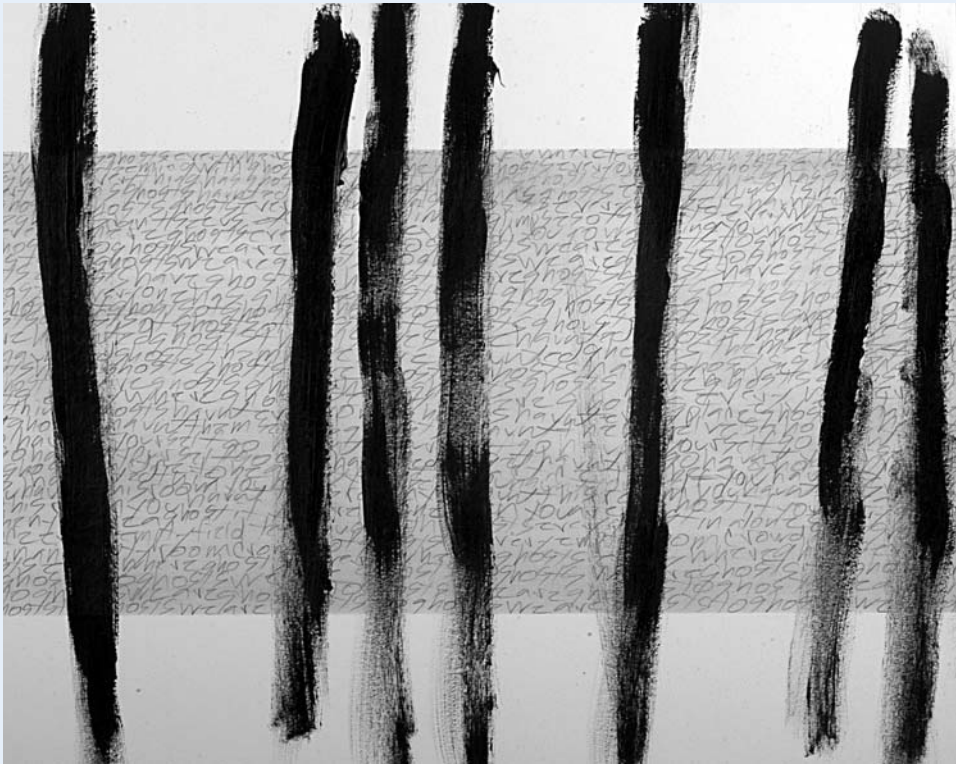
I N S I D E T H I S I S S U E



PAINTER OF NOUNS & VERBS continued



Before You Close Your Eyes, ink, graphite, gouache on paper, 19x24".



Free Association About Ghosts, graphite, acrylic on paper, 14x17".

which included books. Author Phyllis Rose notes, “[His] paintings are literary in more ways than one. Not only are the concepts important, they depend on our knowing a context of narrative meaning.”

beginner's luck...

Warhol once remarked that sometimes people are better at their second love than their first. “For a while,” Passey says, “I thought I could be a writer *and* an artist, but then I realized I’d just be a dilettante at both.” By the time he was completing his MFA—“Grad school takes what you love and ruins it”—and persuaded that without a novel he could never really call himself a writer, he had already made the artistic traverse in his head. The actual transition was without regrets, and in 1998 he had work accepted into the prestigious *Idaho Triennial Exhibition* at the Boise Art Museum. He refers to it, with typical self-deprecation, as “beginner’s luck.” In 2000, his art was selected for a *Fresh Visions* solo exhibition, again at the Boise Art Museum. Since then, he has had work in three group shows, including a recent *Wood Paper Paint* exhibition at the Stewart Gallery in Boise, and three one-person exhibitions at Ogle Gallery in Portland. He is, as well, a three-time recipient of QuickFunds grants from the Idaho Commission on the Arts.

Troy and his wife Karen, who teaches in a Work & Learn program at an alternative high school, live in a single-story, green house in Boise’s North End.

Two days a week, he teaches developmental writing “to kids who have been told they can’t write”; two days he cares for his young son Henri. On the fifth day, Friday, he torques up the stereo, rolls up the living room rug, vacuums the wooden floor, then kneels in the light from three south-facing windows to ponder the expressive possibilities within the boundaries of a blank sheet of paper. His dog Rothko curls nearby.

For the most part, Passey paints on Bristol board vellum or Lenox 100 drawing paper, textured and absorbent. He favors a Pilot V5 ink pen for inscription, over an intermittent mechanical pencil, and his chromatic palette ranges from black to white, mostly grisaille with an occasional whisper of silver, or a gray foggy-windowpane field. If it is black, he has used it: charcoal, graphite, sumi ink, carbon black—gouache, acrylic, and oil pastel—matte or glossy or iridescent.

His compositions, drawn from his chock-a-block sketchbooks, are decidedly more abstract than representational (now and then a discrete moon or tree emerges) and invariably precede the text. “I like the idea of the horizon line, the formal reduction of elemental shapes,” he says, “but drawing a flower doesn’t interest me.” Yet Passey’s work is not surface tone alone—there is volume and form, hatching and shading, background and foreground interlocked with a unity that is far more than decorative.

phooey on everything...

Most, but not all of his pieces, carry repetitive text reminiscent of an unruly schoolboy doing his penance at the blackboard. Passey says, “When I’m writing, I’m somewhere between meditation and going bonkers—it’s like a mantra—repeating the same word until it loses its meaning.” Like emigrants to Idaho, the words themselves come from everywhere: books, films, songs, imagination, adults and children overheard. “There’s no particular significance to the phrase or sentence,” he adds, “except for the way it sounds.” Save for apostrophes, he does not use punctuation. The message may be noir: *do not despair one of the thieves was saved do not presume one of the thieves was damned*; cautionary: *take pills*; humorous: *phooey on everything*. One witty friend has even tagged these pithy creations “suicide notes.”

The textual printing is proof beyond reasonable doubt that the artist never encountered a copy of *Palmer Penmanship Pointers*. “I had terrible handwriting as a kid,” he readily admits. “I was told not to even think about cursive”—and he has yet to do a cursive piece. “There’s an intensity in the way I make letters,” he ventures, “that just might be beautiful precisely because it’s not calligraphy—anti-calligraphy in a way. You don’t really expect someone to read a piece, and I prefer that my work doesn’t hit the viewer over the head with the text.

After all,” he explains, “I’m trying to get the viewer to see.”

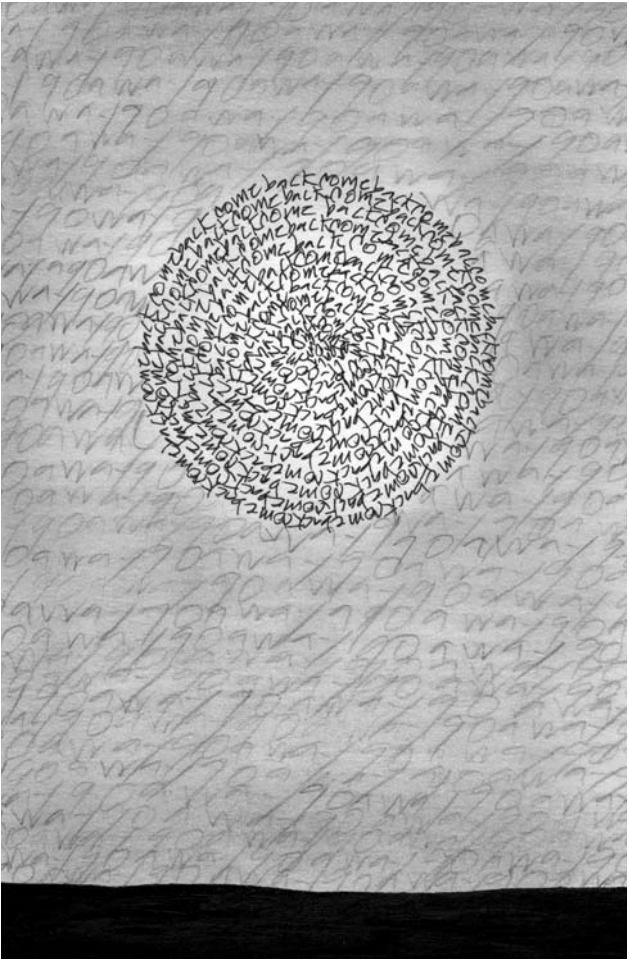
Selection and placement of text within the composition is invariably intuitive, lest it appear mannered, overdone. Sometimes Passey will cut or tear the paper and glue it down on a new piece. He will not, however, include text simply for its own sake. “I’ve vacillated between ‘all must have text’ and ‘none must have it,’” he offers, “but it just depends on the piece. It’s not only shape, it’s conceptual or contextual. As an artist,” he insists, “it’s acceptable to me that the question is unresolved—it keeps me on my toes.”

the impulse is one...

Asked about contemporary artists who are also *en pointe*, he responds thoughtfully. “I love the constructivists, the minimalists, the handmade sense or quality.” He nominates Tara Donovan (New York constructivist); Fiona Banner (an English artist whose work also explores the problems and possibilities of written language, with text at the heart of her practice); Tom Friedman

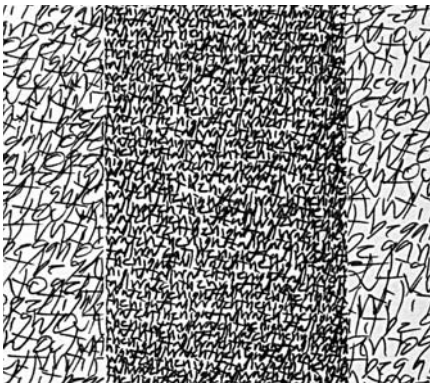
classic formalism meriting the same preeminence that black and white photographs possess in comparison with colored ones. As Updike discerned, “Small wonder that writers, so many of them, have drawn and painted: the tools are allied, the impulse is one.” When the viewer finally does look away, it is, unerringly, with an expanded peripheral vision in the mind’s eye.

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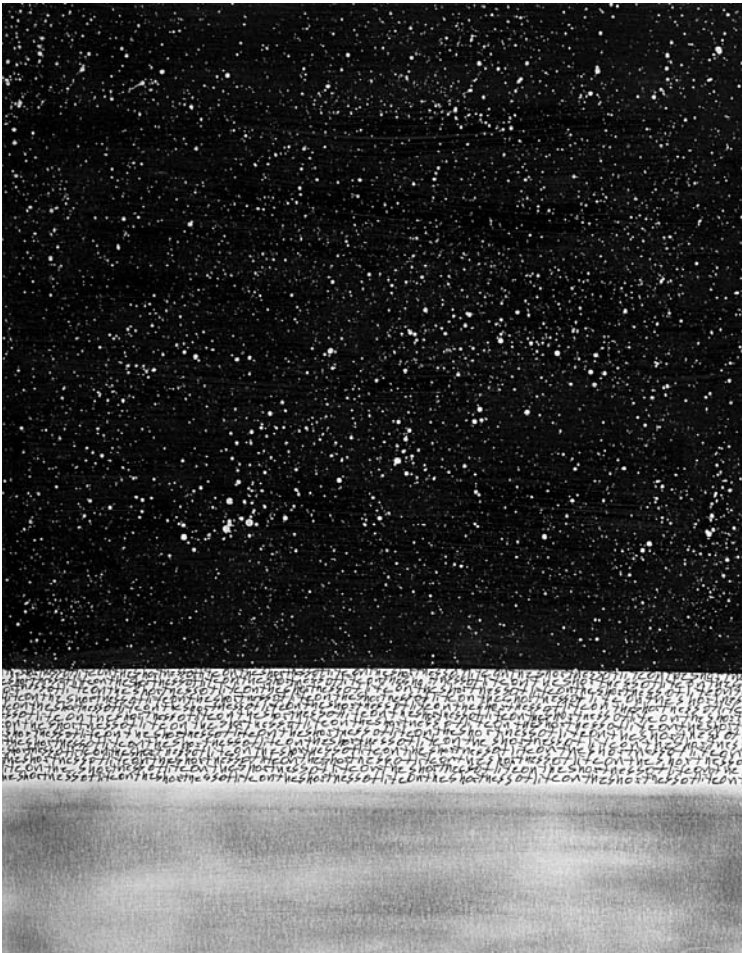
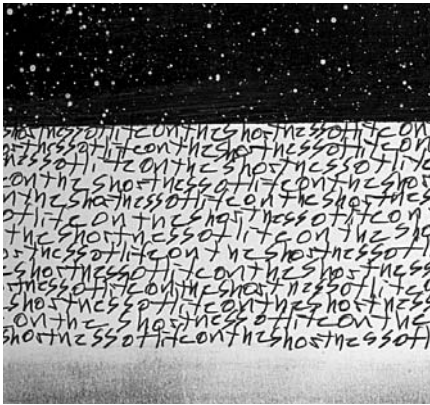


Go Away Come Back, ink, graphite, acrylic on paper, 6x9".

(Massachusetts neo-conceptualist/*arte povera* with a focus on the smallness of things—he once carved a self portrait out of an aspirin tablet.) Passey’s early work used grids, lines of text with gaps for the reader to fill in—imagine diagrammed-sentence-meets-firecracker—and repetitions of days, months, seasons, in the way that Warhol repeated silkscreen images in *Green Coca-Cola Bottles* or *100 One Dollar Bills*. After 2004, however, Passey began creating the occasional sans-script work more dependant upon solidity and space; some of his pieces, moreover, had dimensions far exceeding any that came before—one stretched 14 x 2 feet. The means do not guarantee the ends, of course, but even so, his work, words or no, defies easy categories, a place in the alphabet. Which is fine with him. He has wooed a subdued elegance out of common materials and basic color values, coupling an introspective mood with a



Top: Detail, *It Began to Get Light Out Watching the Night Fall*, ink, acrylic on paper, 19x12".
Bottom: Detail, *On the Shortness of Life*, ink, graphite, acrylic on paper.



On the Shortness of Life, ink, graphite, acrylic on paper, 17x14".



On long hikes or camping trips, Passey has been known to practice an ephemeral art, *Words No One Will Ever See*, consisting of found charcoal and words on exposed stone or weathered wood, soon lost to rain and snow.

HOPE IS THE THING



WITH FEATHERS

*That perches in the soul
And sings the tune without the words
And never stops—at all.*

– Emily Dickenson

This report, of necessity, is more personal than any I've written since I became executive director of the Commission in November 2000. As some of you doubtless know, I began grappling with health problems last December and underwent surgery in February. I returned to work full time in April, but in late September while in Alaska, I again underwent surgery and since then have been struggling with the aftereffects and other related problems associated with this illness. Since this disease requires all of my attention and efforts at present, I have been granted an extended medical leave of absence. My sincerest thanks to all of you for your incredibly generous and warm support.

In the meantime, the Commission is in reliable and experienced hands. In coordination with Governor Risch and Commission chair Mark Hofflund, and in consultation with the other commissioners, Roger Madsen has generously agreed to act as interim executive director in my absence. Before I was chosen as director, Roger served ably as interim director for ten months and has subsequently been our unfailing supporter and advocate. We are grateful to have him yet again, especially considering his workload as director of the Idaho Department of Commerce and Labor. That he has served four governors in that position says far more than words about his capabilities.

At Roger's direction, Gordon Graff, administrative support manager at Commerce and Labor, will

be in my office at the Commission daily. Gordon, too, has long been an arts advocate. A graduate of The College of Idaho, he earned an MM in music and piano performance at University of North Carolina and an MBA at Boise State University. He has worked for the state since 1982, and as manager and musician, we are doubly pleased by his presence at this time.

I would like to congratulate four new commissioners appointed by Governor Risch: Sally Graves Machlis of Moscow, Marsha Bjornn of Rexburg, and Steve Gibbs of Coeur d'Alene, practicing artists all, and Andrea Graham of Pocatello—all of whom bring to the Commission talents and outstanding records of community involvement (see page 5 this issue). And I want to welcome our newest at-large representatives, Aaron Miles, Sr. of the Nez Perce Tribe in Lapwai, and Donna Vasquez of Boise, formerly director of the Hispanic Cultural Center.

At the same time, I wish to thank departing commissioners Margo Aragon, John Bennett, Nancy Sue Wallace, and Sean Wilson for their untiring volunteer efforts and service on behalf of the arts and the Commission. We will miss them.

Additionally, I want to extend personal and professional congratulations to our three-term commissioner Dee Fery, who in mid-September received the 2006 Distinguished Public Service Award from the National Assembly of State Arts Agencies. As the CEO of NASAA, Jonathan Katz,

said at the ceremony, "Dee Fery is an outstanding champion, mentor, and philanthropist who contributes her time, energy, influence, and ideas wherever she sees an opportunity to make a difference."

Finally, I offer my personal commendations and thanks to all of you who made the recent Governor's Awards in the Arts such a memorable evening. Although I was unable to attend, I was there in thought and spirit and gladdened by the celebration. Profound thanks to all of you for your continued commitment to the arts in Idaho and to its Commission.

• Dan Harpole, Executive Director

(Cards may be sent to Dan at 501 N. 26th St., Boise 83702 -ed)



COMMISSIONERS

Jeanne Anderson, Driggs
Marsha Bjornn, Rexburg
Cherie Buckner-Webb, Boise
Delores Fery, Boise
Steve Gibbs, Coeur d'Alene
Andrea Graham, Pocatello
Sally Graves Machlis, Moscow
Laurel Hall, Idaho Falls
Vince Hannity, Boise
Pat Harder, Twin Falls
Mark Hofflund, Boise
Harry Lawless, Boise
Denise Simone, Hailey

AT LARGE APPOINTMENTS

Kitty Gurnsey, Boise
Susan Jacklin, Post Falls
Louise McClure, Boise
Aaron Miles, Lapwai
Donna Vasquez, Boise



NATIONAL
ENDOWMENT
FOR THE ARTS

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Melanie Palmer, Grants Specialist
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Barbara Robinson, Director, Artist Services
Anjuli Waybright, Administrative Assistant
Britney Whiting, Program Assistant



Q & A WITH

NEW COMMISSIONERS



STEVE GIBBS

Appointed in October by Governor James E. Risch, Gibbs lives in Coeur d'Alene and serves as a Commissioner from northern Idaho. He earned his BA in graphic design from Montana State University and remains a practicing artist (figurist, drawing and oil painting).

Born and raised in the Black Hills of South Dakota, he arrived in Coeur d'Alene in 1992. Having worked 15 years as a graphic designer and art director, he established the Art Spirit Gallery, now located in downtown Coeur d'Alene, and represents leading Northwest artists.

Gibbs guided the formation of the city's "Arts and Culture Alliance" that brought together 20-some arts organizations of differing disciplines to plan and market local arts events. He has received the "Mayor's Award for Support of the Arts," along with local recognition for "Volunteer of the Year," Committee of the Year," and "Service Excellence Award." Gibbs has served on the boards of the chamber of commerce and the downtown association, and he is a recent recipient of a "Governor's Award in the Arts for Support of the Arts."

Who had the largest influence on your artistic life or development?

Artist George Carlson and his wife Pam have had the most profound influence on my artistic life as well as professional development. George was my mentor for an ICA QuickFunds grant and has helped me on so many levels; from sharing his vast collection of art books to giving me painting exercises to help me develop my artistic skills. We have spent many hours painting and drawing together.

George's wife, Pam, represents the business side (Carlson Fine Arts) of their partnership. She has shared her marketing and networking expertise to help me enhance and grow my business, and they have invited me to accompany them at major shows to network with collectors, artists, and curators. It is an enlightening pleasure to tour art exhibits and museums with George as a personal guide, and they are a dynamic team. In addition to all of the professional and artistic advice they have provided through the years, I am fortunate to call them my close friends.

Putting you on the Seat of Heat, as an artist & gallery owner, some artists whose work you are personally fond of?

There are many more, but a few of the artists whose work I like that might not be household names: Lee Bontecou, Emil Carlsen, Nicolai Fechin, Lucian Freud, Georges Jeanclos, Abbott Handerson Thayer. A few of my favorite artists that I represent are Harold Balazs, George Carlson, Beth Cavener Stichter, Don Ealy, Mary Farrell, Robert Grimes, Mel McCuddin.

Does your business ever get in the way of your work as an artist? Are they separable?

Yes. I find it is nearly impossible to give time to both my business and my art. At this stage, the gallery facilitates my creativity as an artist. I am the curator for every month's exhibit. After removing the previous month's display, we patch and paint the walls in order to start with a blank "canvas" on which to hang a new show. The presentation of an artist's work is a key component in being able to sell it, and I approach each display as a unique composition.

With fifteen years of professional experience as a graphic designer and art director for other clients, I now create the advertising, marketing, and public relations for the gallery and other select art entities in Coeur d'Alene.

Running a business and promoting the arts always involves creative thinking. Art is a catalyst that helps unite a community, and I enjoy sharing a pivotal role in building the arts in our community.

What "type" of people buy fine art?

All types. As with most subjects, exposure, involvement and education in the arts create a greater appreciation and interest in buying art. A large portion of our artwork is purchased by artists, often times through time payment.

MARSHA BJORNN

Appointed at June-end by Governor James E. Risch, Bjornn (buh-yorn) lives in Rexburg and serves as a Commissioner from eastern Idaho.

She earned her BA in English and speech at Utah State University, where she also completed some graduate classes. She holds a secondary teaching certificate.

In addition to serving as adjunct music faculty at BYU-Idaho since 1984, she has taught intermediate and advanced piano and organ and performed solo concerts throughout the West. She was a member of a faculty piano quartet for five years. Bjornn also was once selected as "Upper Valley Music Teacher of the Year."

While raising seven children, she nonetheless found time to play an active role in community service. She has been Madison Hospital Foundation president; city councilwoman for Rexburg; and served on the boards of the United Way and the Idaho Humanities Council and presently sits on the Idaho Magistrate Judges Commission. Furthermore, she has been on the local museum committee, the zoning commission, the Upper Valley Industries Board, president of the PTO, and president of the Upper Valley Music Teachers Association. She has earned the Utah State University "Alumni Award for Community Service," and the BYU-Idaho "Faculty Merit Award for Outstanding Teaching."

Bjornn enjoys jogging, bicycling, skiing, golf, travel.

Where were you born?

I was born in Brigham City, Utah, and raised in Honeyville, Utah.

Did you ever use your secondary teaching certificate?

I only substituted, and then I was asked to teach piano and organ at BYU-Idaho, which I've been doing there for 22 years; my teaching experience now totals 49 years.

How many children still at home?

One, between college and an apartment—he still eats here, does his laundry, hangs out here. He's 24 and served a mission in Armenia for our church. He has a love for that part of the world and people, and he learned the history and culture. The language is unique, not patterned after any other, and difficult for an English speaker.

What place did the arts have in your childhood? your children's lives?

I loved music for as long as I can remember. I started lessons when I was five years old. My mother never had to get after me to practice. As a child, I did not have much exposure to the arts aside from my piano, but I acquired a great interest in college. I've always been an avid reader and now and then pretended to be sick so I could stay home and finish a book. I have instilled a love of literature, drama, art, and music in all of my children. My daughter was here a few weeks ago, and she and her brother got into a discussion about a favorite part of a symphony they both like. It was a gratifying conversation to overhear. I have another daughter who writes poetry and music and graduated as a film major. All of my children sing, play the piano, and play the violin, cello, saxophone, and trumpet. They all encourage music in their own children, and my sons' wives are wonderful musicians and active in theater. I have 17 talented, musical grandchildren.

Arts advice for fellow Idahoans?

Support the arts in your community and be involved. It enriches your life and adds a refining, uplifting dimension.

What pressing local arts needs can you identify?

We have no venue for local artists to display their work. We need a community art gallery. Music and theater are popular here and have a lot of support. We also lack professional dance teachers.

International Community Festival at Zoo Boise.



IDAHO

A PLACE WE NOW CALL HOME

Fieldnotes and Perspectives



Colombian dancers of El Bambuco.



Refugee Community Garden at Ahavat Beth Israel Synagogue.



Ahiska Turks dancers and musicians.

Chinese community dancers.



Last year, folklorist Laura Marcus and I met with many new residents of Boise. Some were refugees who left their home countries in search of peace and safety. Others immigrated by choice. As they make a home in Idaho, they have become a part of our changing cultural landscape. They also express memories of their distant homeland in poetry, song, music, dance; through craft and traditional cooking.

In various ways, we influence each other, creating a renewed and richer sense of community and place. One year ago, Cuban poet Diana Margarita Cantón, touched by Boise's landscape, gave me a couple of handwritten pages at the World Refugee Day picnic in Boise's Municipal Park. One was a poem and the other a fragment of an open letter in which she places herself in her new surroundings. She describes in a personal way what local residents see as ordinary.

*A mi espalda la furia del River Boise.
En mis ojos la paz del lago de los patos,
de los botes, los bañistas asfixiando su
stress de nuevo tipo. Los ciclistas,
las mujeres solas con sus perros o versos,
los hombres solos con sus peces. El rio y
el lago, todo mio, como el bosque, los
parajos y la soledad en
la que oro a Dios.*

*Behind me, the rage of the Boise River.
In my eyes, the peace of the lake
is filled with ducks, boats, and
swimmers drowning a stress of a
different kind. Cyclists, lonely women.
With their dogs or poems, lonely men
and their fish, the river, and the lake, all
mine, as the woods, birds, and the
loneliness in which I pray to God.*



Irish Dance Idaho.

In the Treasure Valley, new immigrants and refugees have found a community among religious congregations and in neighborhoods. Expanding connections between old and new neighbors, land, and community, they are visible through international food stores, restaurants, and other businesses. Somali Bantus have bonded with the Ahavat Beth Israel congregation as they grow a garden on the Synagogue campus, hold weddings, and take English classes in the Social Hall. For Sukot, they celebrated the bounty of their harvest in friendship with the Congregation. As Ahiska Turks and Bosnian dancers of Mladi Behar found common ground through their music and dance, they began a



Indian classical dancers.



Otgon Ganbaatar, Mongolian contortionist.



Sudanese community girl's dance.



Mexican traditional dancers, Boise.

new tradition of dancing together in community festivals.

The Folk & Traditional Arts Program has endeavored to make the public aware of this new-found diversity by partnering with other presenters to bring musicians, dancers, traditional artists, gardeners, cooks, and their stories to community festivals. In addition, it has supported the continuation of the folk arts that shape the cultural expressions of diverse Idaho communities. For the past twenty-one years, the Commission has offered Traditional Arts Apprenticeships in order that masters could continue practicing and teaching their cultural and artistic traditions with younger generations in Idaho.

presentation. For the past year, we have presented artists at Zoo Boise and at “Fall for Boise’s WorldFest,” where Korean, Meskhetian Turk, Bosnian, Basque, Mexican, Colombian, Filipino, Japanese, Indian, Mongolian, Sudanese, and Chinese dancers and musicians presented to the public. In November, this partnership offered Practice Time and HandWorks, two new programs designed to provide performing groups and crafts artists with space for weekly practice and craft making at the Idaho State Historical Museum. Moreover, with support from the Idaho Humanities Council, we will bring community scholars to talk with the artists and mentor them on



Korean Dance Mission.



Ahiska Turks wedding dance.



Shorinji Kempo, Boise.

In addition to assisting those who have called Idaho home for many generations, one of the more important goals of the Commission and its Folk & Traditional Arts Program is to provide immigrants and refugees who also now call Idaho “home” with the skills and resources to maintain their expressive culture and share it with communities statewide and regionally. We also can claim that we are learning to overcome challenges brought on by the arrival of immigrant communities. Speaking many different languages, they need interpreters to facilitate communication as they learn English. Living in small apartments, they need space to practice their music, songs, and dance. They also need space to gather and work in groups, collect or acquire materials for their craft. In partnership with the Idaho State Historical Museum, the Boise City Arts Commission, and the International CommUNITY Center of Idaho, the Folk & Traditional Arts Program, is responding to these needs with artist development strategies and public

how to interpret and present their artistic and cultural traditions to other communities, and on how to demonstrate and market their work to the public and businesses statewide. Encouraging cultural continuation and personal growth in diaspora communities will help transform and enrich Idaho’s cultural landscape. For information on the schedule and how to participate in Practice Time or Handworks, please call Maria Carmen Gambliel at 208/334-2119, ext. 111 or Okhee Chang, Boise Korean Cultural Education Center at 208/440-1049. •MCG

E. Lochrie, Mountain Men Trading with Natives, 4x10' paint on canvas, WPA Mural, Post Office, St. Anthony.



LOOKING

FOR ART IN CIVIC PLACES

Official art in a democracy requires consensus opinion, an aesthetic common denominator.

– Michael Kemmelman

In addition to oral and written histories, the narratives of Idaho and its people are found in artwork that adorns its streets, plazas, and public buildings. Recognizing the value of collecting and sharing this Idaho legacy, in October 2005 the Idaho Commission on the Arts launched *InvenStory* to provide greater resident access to such artwork. The Commission hired field researchers to comb each of the state’s seven geographical regions for public art. They were instructed to identify such art, photograph it, and collect relevant information about its origin, meaning, funding, and current condition. By June 2006, they had located 600-some artworks. Commission staff compiled the results, and the public art manager at the Boise City Arts Commission reviewed and assessed the outcome.

What is Public Art?

Although humorist Dave Berry has defined public art as “art that is purchased by experts who are not spending their own personal money,” the Commission settled on a broader (and different) definition: “Original artwork of any medium, publicly or privately funded, that is accessible to the public.” Most commonly, such art in Idaho consists of sculpture and murals.

The Commission excluded original artwork framed on a wall because it is better classified as “portable” than as “public.” Context is an important factor. A further consideration asked of the field-workers was how the art is connected to its location and its audience.

Even so, field researchers encountered differentiating difficulties: some favored accommodation, documenting everything that appeared handmade; others were more restrictive, recording only work clearly within the definition. All were confronted at times with ambiguity—artworks that were both advertisements and original art; murals inside public buildings not obviously accessible to the general public.

Who Manages and Funds Public Art in Idaho?

Although public art by some definitions has been an integral part of Idaho communities for nearly one hundred years, only recently have local cities initiated formal programs to fund and manage it. Coeur d’Alene was the first, passing a percent-for-art ordinance in 1999. “Percent-for-Art” means that a city allocates a percentage of each eligible municipal capital project for art, and that it has staff or volunteers capable of managing the

artist selection, implementation of the process, and maintenance of such works. By October 2006, Boise, Rexburg, and Moscow had joined Coeur d’Alene in establishing percent-for-art ordinances.

As the data from the *InvenStory* reveals, there are numerous organizations and individuals that fund and manage public art, typically piece-by-piece in response to a particular opportunity, rather than as a comprehensive program. Government organizations, private businesses, religious organizations, service groups, and others have participated, often voluntarily, in the creation of public art in Idaho.

Where is the Art?

When reviewing data in this study from a comparative, statistical perspective, one must expect a margin of error based on the inability to find *all* public artworks in the researcher’s region within the time allowed, as well as differing evaluations of what constituted public art. The data indicates that the highest concentration of that art is in the southeast and southwest regions. (More populated regions have more public art.)

Public art can be found on downtown street corners and on the exterior walls of private businesses. Airports, post offices, libraries, churches, courthouses, and city halls host such art, as do



Martin Mosco, designer; Larry Myers fabricator, Prayer Wheel, copper, 5x3' . Sawtooth Botanical Garden, Ketchum.



Top: Al Moeller, Teton Mountains and Trees Mural, paint on brick wall, Downey. Bottom: Marge Brown, 1910 Fire, acrylic, 10x20', Senior Citizen's Bldg., St. Maries.



Top: Basque mural, detail, Boise.
Bottom: Artist unknown, creature, welded steel and spray paint, 8x6x3', roadside field, HY 89, mile marker 42, Geneva.



Rod Kagan, *Leaning Obelisk*, bronze, 9x3', Main Street, Hailey.



Top: Don Eggen, *Horse Mural*, acrylic on wood, 10x20', library, Kamiah.
Bottom: Dan Ostermiller, *The Bearing Wall*, McCall.



Top: Larry Myers, *Over the Rainbow*, steel mesh, 2x2x3', Hemingway Elementary School, Ketchum.
Bottom: John Simms, *Buffalo Family*, painted steel, 6x7'x3", Teton Arts Council Center, Driggs.

recreational facilities such as zoos, parks, and botanical gardens. Elementary and high schools, colleges, and community centers feature murals and sculptures. Sculpture in Idaho sometimes even carves its own surprising space in open fields, meadows, and along canyon rims.

Types of Public Art

The most popular focus for public art in Idaho is work that reflects the heritage and history of Idaho residents. Heritage is manifested in many forms. In St. Maries, for instance, a series of colorful murals celebrate its early-1900 railroad and logging enterprises, along with those of tugboats and steamboats. *InvenStory* located eight W.P.A. murals from the 1930s still enriching post offices and courthouses around the state. Whether painted or ceramic, murals relate our history of Native Americans and pioneer settlers, of exploration and cultivation and irrigation. Public art with historical content at least informs newcomers of where they are and old-timers of where their roots are anchored—even though their surroundings inevitably change.

Numerous artistic public memorials commemorate past wars or their fallen soldiers. More often than not, however, artists usually commemorate people who have a local connection, resorting to realistic sculptures—Sacagawea, Lieutenant John Mullan, Governor Frank Stuenenberg, Ernest Hemmingway, Lionel Hampton, for example. And reflecting a national tendency, the more modern or abstract artworks are usually found on university campuses or adjacent to arts institutions.

Landscapes and wildlife, in general, rank as the second-most popular category of public art in Idaho: the land with its rivers, lakes, and forested mountains, its birds and animals.

Recently, several Idaho cities have commissioned artists to design functional pieces for civic spaces: doors, fences, benches, bike racks, transit shelters, even bridges. Some public art, in contrast, reveals an unexpected relationship with another culture: an Idaho Falls park ornamented with lanterns made in Japan—created and donated by its sister-city in Tokai Mura; a city block in downtown Boise graced with Basque cultural symbols announcing strong ties to its sister-city in the Basque Country, Gernika.

The range in content is complemented or constrained, depending on one's view, by the range in artistic quality. Understandably, art created or designed by students differs from the more polished, professional artwork of locally or nationally-acclaimed artists. As one field researcher wryly observed, "There are lots of bad murals of mountains next to spectacular views of real mountains."

Public Art Project Budgets

Because of a dearth of historical records, the original costs for many public artworks in the state could not be ascertained, and since many of the works are not insured, this value is impossible to determine. Of those works for which the Commission does have documentation, the values range from \$250 to \$250,000. (Most of the 600-plus artworks fall in the \$5,000-\$25,000 range.)

Maintenance and Conservation

Artworks indisputedly owned by an organization such as a municipality, service group, or private business have a better chance at conservation than the mural on a side of building that has changed hands without provisions to protect or repair it. In the field researchers' documentation there are numerous records of deteriorating murals—perhaps because they were painted on unprimed surfaces or finished with an improper sealer or because of severe weather fluctuations, or simply because the paint is failing. The lesson is obvious: Where longevity is desirable, public art owners and community groups need to plan for the maintenance and conservation of the existing works and provide for maintenance when commissioning new work. And since most of the artworks catalogued with dates were made in the last twenty-five years, look for exponential maintenance demands in the future.

Education and Promotion

Information about public art is disseminated through print, TV and radio; Web sites, brochures, lectures, and workshops; tours and dedications for artworks. Promotion of Idaho's public art is also often done individually by each associated organization. Beyond doubt, *InvenStory* has the encouraging potential to serve as springboard to a more comprehensive educational and promotional effort about public art for Idaho residents and cultural tourists.

With this survey, the Commission has taken an impressive step in recognizing the existing structure for public art in the state. To build upon it, the Commission will make recommendations for further fieldwork and program development.

- For the complete *InvenStory* Report: Barbara Robinson brobinson@arts.idaho.gov or Delta James djames@arts.idaho.gov 208/334-2119 ext 109 or 112



Mark Stasz, *Circular Compression*, core 10 steel, stainless steel, limestone, 14x6'x6", Sawtooth Botanical Garden, Ketchum.



George Driskell, *Fish Hatchery Sculpture*, welded brass plate and urethane foam, 9x10', Dworshak Hatchery, Ahsahka.

next to

EXCELLENCE

IS THE APPRECIATION OF IT.

– William Thackeray



Colombian dancers of El Bambuco.



Sean Wilson, alto-saxophonist, former student body president of University of Idaho, and former ICA commissioner, played the national anthem.



Governor James E. Risch.

GOVERNOR'S AWARDS IN THE ARTS

In July, Governor James E. Risch selected the recipients of the Governor's Awards in the Arts 2006. The Awards were established in 1970 by the Commission to stimulate awareness of the arts throughout Idaho. Although nearly all states now have such awards, Idaho was among the first to establish them-15 years earlier than the National Medal for the Arts, the highest honor for artists and arts patrons given by the United States Government.

Every two years, nominations are solicited by the Commission, requiring support materials such as letters, resumes, and work samples. Then a panel of out-of-state judges reviews them and makes its recommendations, which in turn are submitted by the Commissioners to the Governor for his or her independent decision.

The silver medallions were presented to the recipients by Governor James E. and First Lady Vicki Risch at an evening ceremony on October 7 at the Egyptian Theatre in Boise. Performing artists provided entertainment.

Since the inception of these Awards, Idaho has always bestowed a silver medallion, engraved with the person or organization's name on the back. Altogether, there have been about 150 distinguished Idaho recipients. After 30 years, at the request of the Governor, the medallion was redesigned for the 2004 ceremony.

Excellence in the Arts

This category recognizes individuals or organizations that have demonstrated a high degree of artistic excellence based on quality and originality of work, years of residence in Idaho, commitment to the art form, scope of the artist's audience, and other awards and recognition bestowed upon the artist.

Charles Gill, artist, Boise

Kerry Moosman, ceramist , Boise

Chuck Smith, musician, Boise

Log Cabin Literary Center, Boise



Ballet Idaho Academy students Cristina Zimmerman and Barry Gans performed a Russian character dance.

Excellence in Folk & Traditional Arts

Established in 2002, this category recognizes master folk and traditional artists, together with their forms of artistic expression and practice in Idaho. The awards are based on artistic excellence, authenticity, and significance within the particular tradition. As well, they recognize the recipient's continuing contribution, as teacher or practitioner, to the state's rich folk heritage.

Biotzetik Basque Choir, Boise



Award recipients with Governor James E. Risch and First Lady Vicki Risch.



Ballet Idaho principal dancers Jennifer Martin and Ra-bul Seo in an excerpt from *Still Falls the Rain*.



Jim Irons, a former Idaho Writer-in-Residence, read selections from his poetry.

Excellence in Arts Administration

Begun in 1998, this category honors professional administrators and others responsible for the leadership of their own organization. Such recipients must demonstrate exceptional service influencing the arts in their community and in Idaho. They stand as models of the difference one person can make within an arts organization.

Patty Miller, Basque Museum & Cultural Center, Boise

Support of Arts Education

Since 1990, this category has recognized educators for their efforts to strengthen arts education in Idaho's schools. The awards are based on years of advocacy and commitment to arts education, together with the nominee's overall effect on this important aspect of education in Idaho.

Cathy Sher, artist, Lava Hot Springs

Ruth Wright, teacher, Garden City (in memorium)



Governor James E. Risch and First Lady Vicki Risch.



Del Parkinson began studying piano at age five in his hometown of Blackfoot, Idaho, and is now professor of piano at BSU. He performed *Rhapsody in Blue* by George Gershwin.



Okhee Chang, brought up in a traditional Korean family, is a master of the jang-gu, an hour-glass-shaped Korean drum, played with a bare hand. She performed a traditional Korean harvest dance.

Support of the Arts

One of the two categories that made up the first Governor's Awards in the Arts, it recognizes volunteers, corporations, and organizations or communities that have made a significant contribution to the arts in Idaho.

Boise Weekly

Steve Gibbs, gallery owner, Coeur d'Alene

Coeur:
The Precious Metals Company, Coeur d'Alene

Lifetime Achievement

Added as a category in 2000 by the governor, to date, six recipients have been so honored. It recognizes individuals whose contributions to the arts have been of lifelong significance and benefit to Idaho.

Charles Hummel, architect, Boise.

Excellence in any department can be attained only by the labor of a lifetime; it is not to be purchased at a lesser price.

– William Thackeray

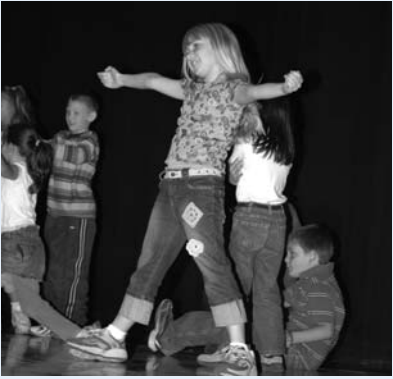
Debra Davis' second grade class shows it is stronger as a group than as separate individuals, illustrating the meaning of the story, *The Bundle of Sticks*.



TO DANCE

IS TO SHARE; TO SHARE IS TO TEACH

– Selayma



Danyel McGary doing a demonstrative dance program in Bonners Ferry. Artist-in-residence Jo Miller worked with him and her Valley View classmates for a week.



Donna Kent's second grade class shows its combined strength during a presentation at Becker Auditorium in Bonners Ferry.



Danyel McGary (left) and Grace Coughlin (right), second graders at Valley View Elementary School in Bonners Ferry, demonstrate creative movement in their presentation led by Jo Miller, an artist-in-residence.

When you're talking about dance, it's good when things flow. For about 325 Valley View Elementary School students in Bonners Ferry everything flowed together perfectly when creative dance artist Jo Miller lent her unique talent to them for a week as part of a program sponsored by the Idaho Commission on the Arts.

On Sept. 28, after three days of practice, the second graders at Valley View put on a dance performance for the entire school. The performance was the culmination of three months of work, and Miller opened it with a solo dance introducing herself and giving the audience an idea of what to expect. She did not say a word during the initial song. Local guitarist Ken LaBarbara and banjo player Kathy Scheffler provided the musical accompaniment. Following Miller's lead, the students expressed through dance the importance of community by acting out the story of *The Bundle of Sticks*.

Miller was not satisfied, however, with just working with the second graders. She found time to work with all the students, and *The Bundle of Sticks* featured a high level of audience participation. After the second graders finished three versions of the parable, which shows how people are strong together and weak when separated, students from first through fifth grade jumped, swam, and twisted their way through demonstrative movements, all from their seats in the Becker Auditorium at Bonners Ferry High School. They marched sternly to indicate the principal of the school was coming. They reached high above their heads and twisted their hands as they pantomimed fixing a car. Everyone bent low and dug with their

hands to show how they plant a tree. Each movement showed off what they learned from Miller during the week.

For the students, it was a new experience. Valley View art teacher Joan Myers said, "Creative movement is not something you normally see in school art programs." The school was pleased that Miller was selected as the artist-in-residence; the students enjoyed working with her as well. "It was so fun," fourth-grader Lauren Tankovich said. "We got to run around and do dances and we don't get to do that much."

Valley View was among of the first eight schools to register for the ArtsPowered Schools Teacher Institute presented by the Commission in partnership with the State Department of Education in June at Albertson College in Caldwell. Consequently, the Commission sponsored an artist-in-residence and Miller was selected. Myers immediately began working with her. "We met every day of the week-long conference," Myers said. "Then we exchanged e-mails; I sent her CDs of local musicians, met with school board. It all flowed. like dance movements, and soon Miller put together a program that captured the essence of the community, a theme chosen by the school.

Her lessons with the students began without words, using gestures and body movements to encourage the students to imitate her, said John Beck, Valley View physical education teacher. He often works with creative movement in his P.E. classes, but the dance aspect was a refreshing new twist. Miller used Beck's class to work with many of the students. Others worked with the artist in an art or music class.

"We kinda used sign language," Tankovich said. "You do the same thing as me" using these gesture things. That was the most fun." Tankovich and her friend, Sage Swopes, both worked with Miller during one of their P.E. classes. "It was awesome," Swopes said. "She was so much fun."

Both girls want Miller to return to Valley View, as do the teachers. "The kids had a great time with it," Beck said. "Jo said she'd love to find the time to work with us again, and if we can bring her back, we will."

Miller has 23 years teaching experience in a wide variety of dance levels and has choreographed or performed with the Texas Repertory Dance Company, the Pieces Dance Company, Elledanceworks, The Idaho Dance Theater and DROP Dance Collective. She teaches modern dance for the Ballet Idaho Academy and Boise State University. "I have never seen a résumé as impressive as hers," Myers said. "Other teachers from other schools said 'Just trust her' and we did. She's that good." And for one week in September, she united the students of Valley View Elementary in the excitement of creative dance.

• Robert James is a freelance writer and newspaper editor. He lives with his family in Bonners Ferry and would love to learn to dance.

For information about the annual ArtsPowered Schools Teacher Institute and grants for Artist in Residence projects: rpiispanen@arts.idaho.gov, or www.arts.idaho.gov, Arts Education.

Larry Blackwood, Alley Walk, photograph, 12 x 18".



OUR JOB is not

TO MAKE UP ANYBODY'S MIND,

but to make the process of deciding so agonizing that you can escape only by thinking.

— Fred Friendly



Stephanie Bacon, Discourse 4, letterpress/handmade paper, 17 x 24".

QuickFunds Rounds 2 & 3

BLACKFOOT

\$990 to the **Blackfoot Performing Arts Center** for Craicmore, a traditional Celtic band, to present two workshops for grades 6-12 music students.

BOISE

\$990 to **Stephanie Bacon** to frame and ship work for an exhibition at the Missoula Art Museum and travel to the lecture series to speak about her work.

\$980 to **Big Tree Arts** to bring in a Latina poet and extend a community invitation to perform poetry in English or Spanish at the Hispanic Cultural Center in Nampa.

\$880 to **Laurie Blakeslee** to support an exhibition, *We Are Family*, at the BSU Student Union Gallery.

\$743 to the **Boise Art Museum**, in conjunction with the Scott Fife exhibition, for a guest actor to present a two-hour play, *Clarence Darrow: The Search for Justice*.

\$500 to **BCAC** for commissioners to attend the Professional Development Institute at the NW Booking Conference in Boise.

\$970 to the **Boise Contemporary Theater** to commission a new play by Idaho playwright Maria Headley for production in the 2007-2008 season.

\$950 to the **Boise Philharmonic Association** to provide specialized sectional coaching from five professional musicians on individual instruments to members of the Treasure Valley Youth Symphony.

\$950 to the **Boise Tuesday Musicale** to present a piano concert at Borah High benefiting music students.

\$980 to **Boise State University Student Activities** to sponsor Def Jam poet Shihan for an educational workshop and poetry slam.

\$960 to **Mary Glen** to initiate and maintain a drumming ensemble for special-needs students.

\$980 to the **Idaho State Historical Society** to support a folk music concert at the Old Idaho Penitentiary.

\$480 to **Neysa Jensen** to attend the national conference of the Society of Children's Book Writers and Illustrators in New York.

\$950 to **Melissa Nolen** to choreograph a new ballet for Ballet Idaho's spring production.

\$565 to **Troy Passey** to ship a artwork to the Ogle Gallery in Portland for an exhibition and to travel to its opening.

\$705 to **Ashley Raina** for an apprenticeship in the classical form of India dance, Bharath Nattiyam.

\$1,000 to **Amy Westover** to travel to Germany to design and fabricate large-scale glass panels at the Watershed Education Center.

\$490 to **Christine Zimowski** to attend the Tessitura User Conference in Arizona.

CALDWELL

\$940 to **Carol Scholz/Idaho Arts Charter School** for a year's project with first graders studying with art masters to create art in a multimedia electronic portfolio using Kid Pix software.

COEUR D'ALENE

\$960 to **School Indigo** to support a *Rights of the Child* exhibit in various media.

GARDEN CITY

\$980 to **Surel Mitchell** to frame artwork for exhibition at J Crist Gallery.

IDAHO FALLS

\$970 to **Larry Blackwood** to frame photographs for an exhibition at Eagle Rock Art Museum.

INDIAN VALLEY

\$900 to **Eberle Umbach** to compose an original score to be performed by the Bijou Orchestrettem, for Nell Shipman's 1923 silent film, *The Grub-Stake*.

MERIDIAN

\$713 to **Crossroads Middle School** in Meridian School District to provide grade 7-8 students with an artist residency in rhythm music and cross-cultural community action.

MOSCOW

\$990 to **Festival Dance & Performing Arts Association**, to perform an educational dance and music program, Carnival of Arts, with Festival Dance Junior Ballet Company and musicians from University of Idaho School of Music.

MOUNTAIN HOME

\$460 to **Tom Bennick** to attend the annual Dard Hunter Papermaking Conference in Ohio.

NAMPA

\$1,000 to **Nampa High School** to contract with Latino artist Bobby Gaytan for a Latino Arts and Culture course.

NEZPERCE

\$898 to **Teresa Rains** to acquire a music-composition program and digital recorder to enhance the music program by giving students new technology.

SALMON

\$1,000 to the **Salmon Arts Council** to hire a facilitator for a strategic planning workshop.

SANDPOINT

\$743 to **Bonner County Development Corporation** for an artist to present a lecture, *An Introduction to Quilts as Art* to grades 3-5 students, and a one-day in-service workshop for teachers.

TWIN FALLS

\$970 to **Twin Falls School District #411** to bring in the Brad Simon Theatrical Organization for grades 5-6 students, as well as all drama students within the district.

SHOSTAKOVICH'S

SYMPHONY No. 5:

A Satirical Stand Against Stalin



Aled as guest performer at his sister's kindergarten. Kerry Fitzharris photo.

Whenever there is injustice, cruelty or oppression, brave people will cry out against it in whatever manner they can. Living through the “Great Terror” of Joseph Stalin’s regime and the following decades of Soviet repression, Dmitri Shostakovich used his greatest gifts to stand up against the suffering he witnessed and experienced; he used his music to give a voice to his people.

Born in St. Petersburg in 1906, Shostakovich’s musical education started when he was nine years old and his mother introduced him to the piano. His father believed that music was essential for a child’s education and ensured that Shostakovich received well-rounded musical instruction. From 1919-1925, he studied in Shteynberg at the Petrograd Conservatory. After graduating, he wrote his *1st Symphony*, which brought him early international attention.

Like many Soviet composers of his time, Shostakovich wrote his early music with the urge to voice revolutionary socialism. He used this voice in his 2nd and 3rd Symphonies: *To October*, and *The First of May*, refer to the month of the 1917 Bolshevik Revolution and the annual celebration of socialist workers, respectively. Through the twenties, he enjoyed recognition as an accomplished composer who expressed the ideals of a socialist community.

In March 1917, Vladimir Ilyich Lenin returned to Russia from Paris, probably with the complicity of

the Germans who were desperate to take Russia out of the war. By enabling Lenin to start a revolution in Russia, they could rid themselves of a troublesome antagonist, and he, with Leon Trotsky’s help, organized to overthrow Czar Nicholas II and his imperialist government. Lenin and Trotsky were ideologues, brutishly dedicated to the ideals of Marxism. They were joined by Joseph Stalin, a ruthless opportunist willing to join whichever side was more likely to give him power. He managed to maneuver himself into such a powerful position that by the time Lenin died in 1924, Stalin had turned the Bolshevik Politburo against Trotsky. By 1929, Stalin had seized absolute control of Russia.

Stalin’s regime affected Shostakovich’s musical and social freedom. In 1932, Stalin established the Soviet Music Union, which was organized to direct Soviet composers toward a “patriotic” style of music. The right to work and live as an artist came only to those officially registered and approved. Through a system of “creative unions,” Stalin “secured from Soviet creative figures an unprecedented degree of submissiveness in the service of his continually shifting propaganda goals.”

Somehow Shostakovich evaded union membership. It was not until 1936 that he was personally affected by Stalin’s repression. On January 28, 1936, the day after Stalin saw Shostakovich’s opera “Lady Macbeth,” an article appeared in the government newspaper *Pravda* fiercely attacking Shostakovich:

“From the first minute, the listener is shocked by deliberate dissonance, by a confused stream of sound. Snatches of melody, the beginnings of a musical phrase, are drowned, emerge again, and disappear in a grinding and squealing roar. To follow this “music” is most difficult; to remember it, impossible.”

Everyone knew the author was in fact Stalin. Shostakovich was so distressed and frightened by this attack that he packed a suitcase, expecting imminent arrest. That Stalin regarded the family members of any arrested Russian also to be traitors, frightened him most. Shostakovich feared for his wife and daughter. No one was safe. Terrorized, shunned by friends and colleagues who feared for themselves and their own families, he shelved his *4th Symphony*, afraid that its similar style would threaten his life further. (It was not performed until 1961.) Instead, he began work on his *5th Symphony*.

On November 21, 1937, Shostakovich’s *5th Symphony* was performed. “The hall of the Leningrad Philharmonic [Leningrad] was overflowing; the cream of Soviet society—musicians, writers,

actors, artists, celebrities of every kind—had gathered for the premiere of the disgraced composer’s *5th Symphony*.” Shostakovich appeared to have followed Stalin’s mandate that music have “clear and simple melody...popular musical language accessible to all...good music to infect the masses.” He incorporated a voice of socialism like that in his earlier symphonies, including Russian folk music and militaristic marches. This Symphony, however, was much more than a collection of conventional musical motifs within a traditional symphonic form. Creative and original, it also included a covert cry of anger and anguish against the inhumane tyranny exercised by Stalin. With all of these complex ideas in one symphony, Shostakovich sparked a great deal of controversy—although not at the time, because such discussion of its meaning would have been deadly.

Before Stalin’s death (1953), Shostakovich’s *5th Symphony* was officially regarded as a safe response to a dictator’s decree. Reviewers said that the Symphony was well written, yet revealed a repressed composer lacking artistic freedom. The Symphony was even titled *An Artist’s Creative Response to Just Criticism*, –at the time thought to be Shostakovich’s own title, but it was not.

Many Russians who heard the *5th Symphony* in 1937 understood instinctively and immediately the protest incorporated within the score. Mstislav Rostropovich, renowned conductor and close friend and neighbor of Shostakovich, recalled,

“The applause went on for an entire hour. People were in uproar, and ran up and down through the streets of Leningrad till the small hours, embracing and congratulating each other on having been there. They had understood the message that forms the ‘lower bottom,’ the outer hull, of the *5th Symphony*: the message of sorrow, suffering and isolation; stretched on the rack of Inquisition, the victim still tries to smile in his pain. The shrill repetitions of the ‘A’ at the end of the symphony are to me like a spear-point jabbing in the wounds of a person on a rack.”

The covert meaning persisted throughout Stalin’s regime and for years thereafter. Even outside the Soviet Union, the Fifth’s real message continued to be overlooked. Music guides published in the late 1970s—*The Dictionary of Composers* and *The New Grove Dictionary of Music and Musicians*, for example—rely on the flawed “Stalin-induced” interpretation. While calling the work a fine, traditional composition, neither dictionary recognized the

anguished protest within the music.

When the American composer Leonard Bernstein conducted the Symphony in 1959, he performed it at a fast and glorious tempo, far from Shostakovich's slower, original tempo, which sounds more desperate and oppressive. Although Bernstein's performance was enjoyable, under his baton the finale became a triumphant militaristic shout.

It was not until more than twenty-five years after Stalin's death, when Shostakovich's memoirs were published in 1979, that he revealed the meaning behind his Symphony—for the first time, the satirical protest was understood outside of Russia. How was it that much of the western musical community missed this protest against repression and cruelty? Obviously, Shostakovich expressed himself in a language that by its very nature is imprecise, necessarily interpreted subjectively.

Later, Shostakovich told his biographer Solomon Volkov, a brilliant musicologist, that in the past he had consoled himself with the thought that music could express everything, but he had realized forcefully that verbal commentary also was needed, often even by the most attentive listener. It also explains why self-deception tricked Stalin into believing that the *5th Symphony* supported his Soviet-style government. A Communist authority might have interpreted the first part of the third movement as an expression of the gloomy, pre-revolutionary times and the fourth movement, with its grand military rhythms and snatches of triumphant tunes in the brass section, as representing the happier, post-revolutionary era. Perhaps Stalin heard the dissonant passages at the beginning of the first movement as those of a penitent Shostakovich correcting his musical transgressions with the upbeat, accessible folk melodies of the second movement. Musicians in the West heard the music as a simple expression of common human emotions—despair, confusion, optimism—because they did not share the experiences of residents of the Soviet Union.

What evidence exists that Shostakovich really used his *5th Symphony* as an anguished cry of protest? Three compelling arguments justify the assertion. First, when looking at most of Shostakovich's later work, such as his *8th String Quartet* and his *Jewish Cycle*, he says that they are songs of protest. The *8th String Quartet* lamented the condition of Dresden after the war, and the *Jewish Cycle* protested anti-Semitism. These later works have the same satirical style found in the *5th Symphony*. Almost all of Shostakovich's work contains a protesting message at a time when the Russians were ruled by Stalin; Shostakovich exemplified their anger. Assuredly, the percussion sections throughout the fourth movement express strident anger.

Second, Volkov, in his introduction to Shostakovich's memoirs, examines Shostakovich's role as a *yurodivy*. "The *yurodivy* has the gift to see and hear what others know nothing about. But he tells the world about his insights in an intentionally paradoxical way, in code. He plays the fool, while actually being a persistent exposé of evil and injustice." The closest equivalent in western European history is the court-jester or the king's fool. Volkov states emphatically that "Shostakovich not only considered himself a *yurodivy*, but he was perceived as such by the people close to him. The word was often applied to him in Russian musical circles." The *5th Symphony*, with its swift transitions between melodies that evoke completely different emotions, as in the third movement where the music switches between extreme despair and bright hope, is a definitive example of a *yurodivy's* expression. The use of brass in the first movement is an alternative example—cheerful at first, but as it carries on and on, it grates to the point of guilt and frustration because one can sense that one's initial reaction was inappropriate, like laughing at a joke before realizing it was at someone else's expense. The art of the *yurodivy* throws one off and makes one reconsider.

Third and most compelling are Shostakovich's own words, his references to the *5th Symphony* in his memoirs. These reflections explicitly state his thoughts as he composed:

"In recent years, I've become convinced that the word is more effective than music. Unfortunately, it's so. When I combine music with words, it becomes harder to misinterpret my intent. I never thought about any exultant finales, for what exultation could there be? I think it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat...

It's as if someone were beating you with a stick and saying, 'Your business is rejoicing, your business is rejoicing,' and you rise, shaky, and go marching off, muttering, 'Our business is rejoicing, our business is rejoicing.' What kind of apotheosis is that? You have to be a complete oaf not to hear that...the finale of the Fifth is irreparable tragedy...people who came to the premiere in the best of moods wept."

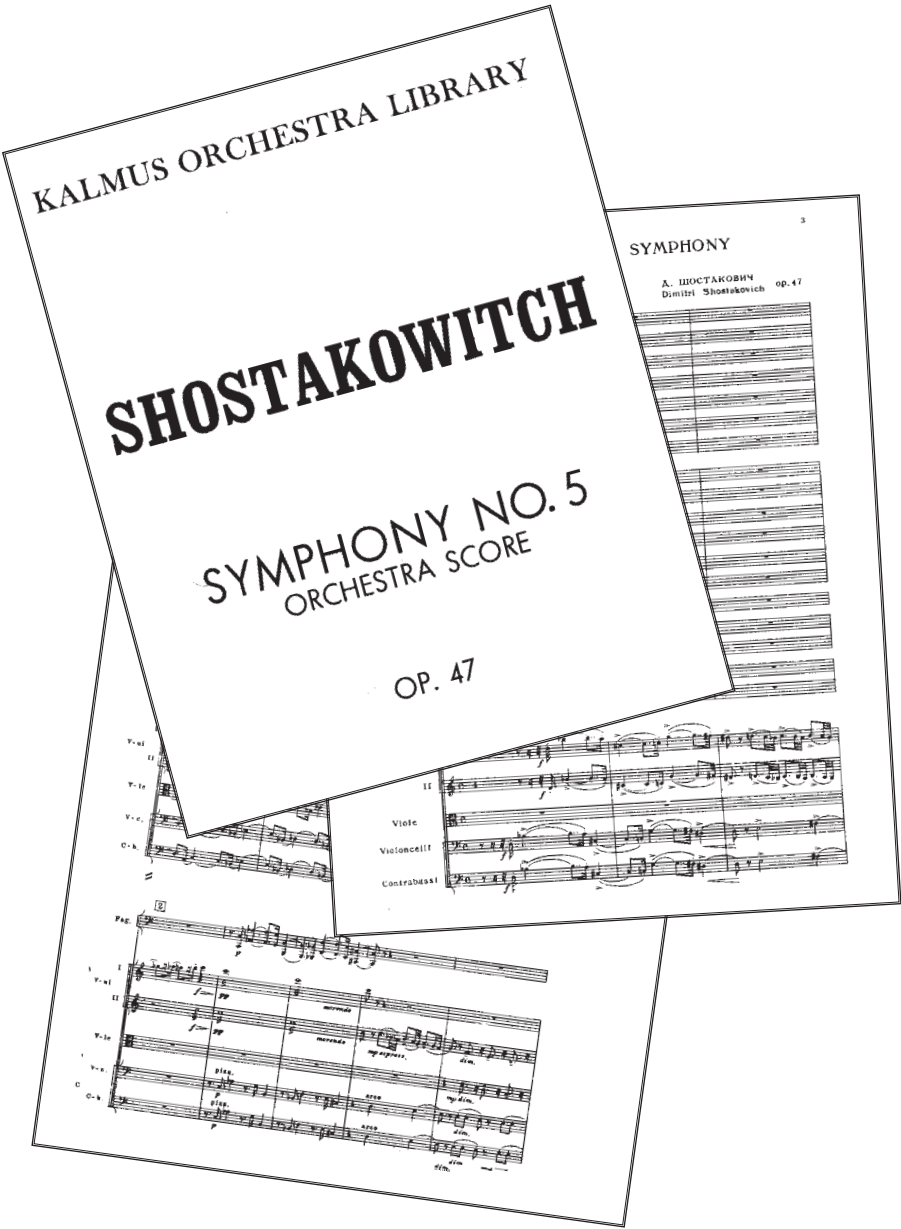
Beyond doubt, not only did Shostakovich contemplate a protest, he expected his listeners to understand it.

Any artist with integrity is bound to reflect the world in which he or she lives, and Shostakovich was one. If he had not calculated a stand against Stalin, he would not have written anything beyond the superficial. Certainly, he would not have performed his compositions publicly. Shostakovich used his greatest gifts with satire and ingenuity, and his loudest voice against suffering, repression, injustice, and inhumanity.

• Aled Roberts

When we read this ninth-grade entry in this year's Idaho History Day competition (whose theme was Taking a Stand in History), we were struck by its originality as well as by its relevance to the arts, and subsequently obtained the student's permission to publish it. For reasons of space, citations are not included.

Roberts lives in Boise, plays the violin and piano, performs with the Boise High Chamber Orchestra and Treasure Valley Youth Symphony and plans to major in music in college. His is the first student essay to appear in Latitudes. • ed



DEADLINES

*Time, time, time, see what's become of me
While I looked around for my possibilities.*

– Simon & Garfunkel

INDIVIDUALS

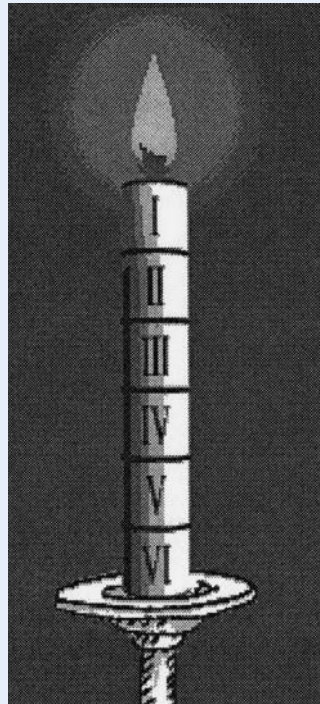
Fellowships: Literature and
Writer-in-Residence.
January 31, 2007

Traditional Arts Apprenticeships
January 31, 2007

ORGANIZATIONS

General Operating Support
January 29, 2007

Public Art & Cultural Facilities
January 29, 2007



Project Grants
January 29, 2007

ALL

Quickfunds
February 12, 2007
May 7, 2007

ARTS EDUCATION

ArtsPowered Learning
February 23, 2007

Creative Alternatives for Youth
February 23, 2007

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Latitudes is published by the Idaho Commission on the Arts. To be added to the mailing list without charge, contact the ICA.



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*Art doesn't transform.
It just plain forms.*

– Roy Lichtenstein